

THE ANDRÉS SEGOVIA ARCHIVE

GENERAL EDITOR: ANGELO GILARDINO

Raoul Laparra

CUADROS

("Scènes d'Espagne")

pour guitare



front cover:

Joaquín Sorolla y Bastida (1863-1923)

“CAMPOS DE TRIGO, CASTILLA” (1913)

oil on canvas - cm. 60 x 95

Museo Sorolla - Madrid (Spain)

back cover:

Julio Lopez Hernández

THE ANDRÉS SEGOVIA MONUMENT

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FOREWORD



RAOUL LAPARRA (1876-1943)

The French composer, teacher and writer Raoul-Louis-Félix-Émile-Marie Laparra was born on May 13th, 1876, in Bordeaux, into a family of Italian ancestry. He was one of five brothers, all gifted in various ways: one a talented writer and poet, another a violinist, and another a gifted painter. Raoul himself was musically precocious, composing a song at the age of five. This prodigious group of brothers is still commemorated in their home town by a street entitled *Les frères Laparra*.

Raoul studied music at the Paris conservatory with Diémer, Fauré, Gédalge, Lavignac and Massenet. During his musical training, he developed a passion for Spanish and Basque music and culture, a passion which he shared with his younger musical contemporary Henri Collet (1885-1951), coincidentally also raised in Bordeaux. Around 1902 Laparra appears to have made some excursions into the Spanish countryside collecting folk music in company with Collet and the Spanish musicologist Federico Olmeda de San José (1865-1909).⁽¹⁾ In due course Laparra, like Collet, was to become a leading authority on Spanish music.

In 1903 Laparra entered for the *Prix de Rome*, an annual composition competition for students

of the conservatory. Another contestant in 1903 was Laparra's friend and contemporary Maurice Ravel, making his fourth attempt to win the prize. Laparra's cantata *Alyssa (Ulysses)* was awarded the first prize, despite opposition from Fauré. Ravel's failure to win the competition at a time when he was already an established composer caused much consternation, even more so two years later when he failed again on his final attempt. Relations between Laparra and Ravel, however, remained warm throughout this affair, and Ravel maintained a high regard for Laparra, not least for his deep knowledge of Spanish music and his mastery of the Basque language (Ravel was partly of Basque origin).

As with his teacher Jules Massenet (1842-1912), Laparra's greatest musical triumphs were on the operatic stage. His first success in the field was *La habanera* (1908), which for the next four decades featured prominently in the repertoire of the *Opéra-comique* in Paris. It was followed by *La jota* (1911). As their titles suggest, both operas were set in Spain, and their music was deeply imbued with the idioms of Spanish music.

As a prose writer, Laparra's most influential achievement was probably his article *La musique et la danse populaires en Espagne*, written in 1914 for the *Encyclopédie de la musique et dictionnaire du conservatoire*.⁽²⁾ In

(1) Jean Gallois, *HENRI COLLET* (Editions Papillon, Geneva, 2002), page 15. Collet's *Briviesca* is published in the same series as the present work by Laparra.

(2) Editions "A. Lavignac et L. de La Laurencie", Paris, 1920/33. Laparra's article appears in *Histoire*, vol. 4, pages 2353/2400 of the *Encyclopédie*.

this article Laparra takes each region of Spain in turn and discusses its characteristic popular music, song and instruments. The section on Andalusia is notable for a description of the guitar and its tuning, and for some transcriptions of flamenco-guitar motifs and themes.

The 1920s were notable in several respects in Laparra's development. This decade saw the composition of a major non-operatic work: *Poème* (*Un dimanche basque*, 1922) for speaker, piano and orchestra, commissioned by the Boston symphony orchestra. Another non-operatic venture was the re-working of several of his earlier piano suites as accompaniments to silent films. On the operatic stage, one of his few operas not to have a Spanish setting (*Le joueur de viole*, 1925) was premiered. Laparra also became a teacher at the Paris conservatory,

one of his pupils being the French-Canadian composer and teacher Claude Champagne (1891-1965), for whom he inscribed the photograph reproduced here. As a musical journalist, Laparra contributed a column entitled *Espagne* (giving news of the Spanish musical scene) to the weekly musical magazine *Le ménestrel* during the 1920s.

Laparra's untimely death in the second world war, at Suresnes on April 4th, 1943, came during an air-raid. The bomb that killed him was believed to be American, a particularly sad irony in view of the fact that Laparra's wife was American. The propaganda value of Laparra's death being caused by an American bomb was not lost on the occupying powers in France at the time. However, the Laparra family was always keen to distance itself from any propagandistic exploitation of Laparra's name and reputation.

LAPARRA, THE GUITAR AND SEGOVIA

As an enthusiastic admirer of Spanish music and culture, Laparra held the guitar in high esteem. In his article *La musique et la danse populaires en Espagne*, he wrote:⁽³⁾

«C'est ici [Andalousie] le vrai royaume de la guitare, cette espèce de petite déesse aux étonnantes inspirations. Nulle province d'Espagne ne le cultive plus que l'Andalousie, où il n'y a guère de manifestations lyriques, chorégraphiques, sans que sa voix ne s'élève, à la fois grêle, tendre, sanglotante et farouche.»⁽⁴⁾



RAOUL LAPARRA

photograph from the
Claude Champagne archive
courtesy of the music division
"National Library" of Canada

(3) Ibid. (page 2391).

(4) «It is here [Andalusia] that is found the true kingdom of the guitar, this specimen of a little goddess of astonishing inspirations. No province of Spain cultivates it more than Andalusia, where there is hardly any event involving song or dance at which its voice, at once small, tender, tearful and timid, is not raised.»

However, Laparra appears to have regarded the guitar as quintessentially a folk instrument for many years, and considered attempts to raise it to the status of an art instrument as misguided. A particularly revealing comment in this respect appears in one of his *Espagne* columns in the French magazine *Le ménestrel*. In 1923, just as Segovia was departing from Spain – presumably for the tour in South America during which he would meet the Mexican composer Manuel Ponce – Laparra wrote:⁽⁵⁾

«Et Ségovia, le guitariste, donna un concert d'adieu au "Teatro de la comedia" [...]. Ah ! Pourquoi veut-on imposer tant d'arrangements "raffinés" à cette charmante gitane [...] ? Donnez-moi donc un bon gratteur gitane qui ne sait pas ses "notes".»⁽⁶⁾

This dismissive attitude towards Segovia and his musical aspirations becomes a little more comprehensible when we realise that Laparra had almost certainly not yet heard Segovia when he wrote those words. Laparra would have taken the news item about Segovia from the Spanish newspapers which he read in Paris, and used it as an opportunity to voice his own prejudices about the guitar. A year later, following Segovia's debut in Paris, Laparra's opinion was completely transformed:⁽⁷⁾

«À côté des compositions écrites spécialement pour l'instrument, les adaptations faites par Segovia sont, en tous points, techniquement et musicalement, remarquables. [...] Oui, il faut admirer un pays capable de donner encore, après tant de miracles, [...] un Segovia qui joue, les yeux mi-clos, avec l'air de savourer, de boire

la mélancolie ou la joie exhalée de sa guitare.»⁽⁸⁾

Laparra's subsequent writings in his *Espagne* articles have nothing but praise – even adulation – for Segovia, referring to him as *amigo*, and *enchanteur*, and, ironically in view of the earlier condemnation of “refined” arrangements for the guitar, praising the “marvellous refinement of his art”.⁽⁹⁾

Laparra was not alone in having his attitude to the guitar transformed by hearing Segovia play. Many reviewers of Segovia's early concerts in Paris comment that, prior to hearing Segovia, they had thought of the guitar either as flamenco instrument or as a vehicle for simple accompaniments to sentimental songs. Several of these reviewers, like Laparra, were inspired to compose works for the great guitarist.

“PUEBLO CASTELLANO” AND THE “CUADROS”

Until the exploration of the Segovia archive in 2001 and 2002, very little was known about Laparra's composition(s) for Segovia, apart from the fact there had been at least one such. What little published information there was on the subject came mainly from a letter Segovia wrote to his friend the Mexican composer Manuel Ponce in 1932. In this letter Segovia referred to a number of pieces submitted to him by French or French-domiciled composers, and reported that he had

(5) *Le ménestrel*, 23.02.1923 (page 94).

(6) «And Segovia, the guitarist, gave a farewell concert at the *Teatro de la comedia* [...] Ah! Why does anyone impose so many “refined” arrangements on this charming gypsy woman [i.e. the guitar] [...] ? Give me a good gypsy strummer who does not know his “notes”.»

(7) *Le ménestrel*, 18.04.1924 (page 182).

(8) «Besides the compositions written specially for the instrument, the arrangements made by Segovia are, in all respects, technically and musically remarkable. [...] Yes, one must admire a country still capable of giving, after so many miracles, [...] a Segovia who plays, eyes half-closed, as if savouring, as if drinking in the melancholy or the joy exhaled by his guitar.»

(9) *Le ménestrel*, 12.06.1925 and 8.09.1925.

not performed them.⁽¹⁰⁾ Among the composers listed is Raoul Laparra. Although nothing further is said about the work, it would have been reasonable to assume, from what we know of Laparra's musical style, that this piece would have been in a Spanish idiom.

No manuscript has been found in the Segovia archive bearing the name of Raoul Laparra. There is, however, no doubt that an undated anonymous manuscript found in the archive by Angelo Gilardino in 2002 is the work of Laparra. This manuscript contains a short piece in a Spanish style entitled *Pueblo castellano*, and carries the general title *Cuadros* ["pictures" or "paintings"]. The general title *Cuadros* suggests that *Pueblo castellano* was – or was intended to be – part of a suite of guitar pieces. The present volume contains, in addition to *Pueblo castellano*, two other pieces which we consider to be plausible candidates for membership of the *Cuadros* suite for solo guitar. These two other pieces (*En Aragón* and *Brujerías*) have been arranged by Angelo Gilardino from Laparra's solo piano music.

The reader of these notes is naturally entitled to know how the authorship of *Pueblo castellano* can be confidently attributed to Raoul Laparra, and how the presence of *En Aragón* and *Brujerías* in the present suite can be justified. To take first the authorship of *Pueblo castellano*, its ascription to Raoul Laparra was originally no more than a guess, as Angelo Gilardino explains below. For the definitive attribution of the work to Laparra we have the French musicologist and singer Damien Top to thank. He compared the handwriting of the manuscript with that of Laparra's prize-winning *Prix de Rome* cantata *Alyssa*, held in the *Bibliothèque nationale* in Paris. This comparison very strongly supported the hypothesis that Laparra was the manuscript's author, but incontrovertible proof came when Damien Top explored the published output of Laparra and

found that it contained three suites dating from the 1920s entitled *Cuadros*. Two of these suites contain *Pueblo castellano*, transposed to F sharp and re-titled *Village castillan* (the French translation of *Pueblo castellano*).

Turning now to the question of what other pieces could or should have been in the *Cuadros* suite for solo guitar, it will help if I summarise the contents and instrumentation of the three *Cuadros* suites published in Laparra's lifetime:

Cuadros (Scènes d'Espagne)

arranged by the author for solo piano (1927)

1. *En Aragón*
2. *Brujerías (sorcelleries)*

Cuadros (Scènes d'Espagne)

for violin and piano (1927)

1. *En Aragón*
2. *Village castillan*
3. *Brujerías*
4. *Carmen passe*
5. *A Salamanca*
6. *Soledad au mirador*

Cuadros (Scènes d'Espagne)

for orchestra with piano (1928)

(containing exactly the same movements as the "*Cuadros*" for violin and piano)

As Angelo Gilardino explains below, there is good reason to believe that the piece entitled *En Aragón* (which appears in all three of these *Cuadros* suites) was originally composed for Segovia. It is therefore included in the present suite (arranged for the guitar). Of the other pieces in the above suites, only *Brujerías* (which again appears in all three suites) looks like a work that might have existed as a guitar piece. Accordingly it too has been arranged for solo guitar and included in the present suite. Thus the three-movement *Cuadros* suite presented here is partly definite and partly conjectural. It

(10) *THE SEGOVIA-PONCE LETTERS*, edited by Miguel Alcázar, Editions Orphée, Columbus, 1989 (pages 116/117).

is conceivable that at some future date further information will become available which will shed more light on Laparra's intentions for the *Cuadros* suite for the guitar. Such information is unlikely to come from Segovia's archive, which has now been thoroughly explored, but may come from Laparra's archive, which – at the time of writing – is unexplored and not readily accessible to researchers.

Although we cannot be completely certain about Laparra's intentions for his *Cuadros* (except for the inclusion of *Pueblo castellano*), the present suite represents much more than a speculative reconstruction. Its publication makes available a viable suite by an unjustly neglected composer, furthermore a composer who both admired the artistry of Segovia and revered the guitar.

Acknowledgements

I am most grateful to Mrs. Wanda Vulliez-Laparra and to the French musicologist and singer Damien Top for their invaluable assistance.

Allan Clive Jones

Yardley Gobion, Northamptonshire (UK),
December 2002.

A NOTE FROM THE EDITOR

The name of Raoul Laparra was clear in my mind long before I had the chance to explore Andrés Segovia's papers at Linares, in May 2001. Besides his general achievements in music, which are known to all those who have an interest in French music, his name had been mentioned by Segovia at least twice, though not with the same tone. Before exploring Segovia's archive, if I had had to name a few "lost" guitar works that I wished to recover, Laparra's would have been among the very first that I would have listed. Indeed, at the end of that unforgettable first session at the Segovia museum, it was still

high on my list, but on my list of pieces that I had not been able to rescue.

A further exploration of the archive, one year later, benefited from both patience and luck. From a small pile containing many sketches (mainly in the distinctive hand of Andrés Segovia), four pages of manuscript music – written on a thin, elegant music paper – dropped out, to my surprise. I had examined those sketches a couple of times already, but I had missed these particular sheets. The evidence of a very experienced musical hand was immediately clear: only a highly trained composer writes with such a calligraphy, and the quality of the music appeared at a glance to be consistent with the quality of the handwriting.

Despite the fact it was an unsigned composition, I thought from the first moment it could have been the missing Laparra piece. The Spanish title and flavour of the piece – with its *zortzico* rhythm – would naturally have suggested a Spanish composer, but if the composer were Spanish why were the expression marks and a cautionary footnote written in French? Further investigations, of which Allan Clive Jones gives a precise account in his introduction, confirmed my guesses.

Laparra's piece is a short one and its specific title (*Pueblo castellano*) written at the centre of a blank page, is preceded by a general title *Cuadros*. I guessed this was the title of a cycle which *Pueblo castellano* belongs to. A subsequent conversation with Alberto López Poveda – the closest friend Segovia ever had, the owner of the largest collection of Segovia's documents and the official biographer of the maestro – confirmed that the fruits of the Laparra-Segovia connection had gone beyond *Pueblo castellano*. Señor Poveda confirmed the contents of our conversation in a message he sent me on November 12th, 2002:

«Andrés Segovia conoció a Raoul Laparra (1876-1943) en el año 1924. He tenido conversaciones con el maestro Segovia en

relación con su actividad artística en la capital francesa en 1924. En esta fecha conoció a Raoul, que asistió a sus conciertos. Era un frances muy amante de España. Le impresionó el sonido de la guitarra de Segovia. Posiblemente despues de este contacto escribió "En Aragón", obra que la dedicó al maestro. Existe referencia sobre un concierto de Segovia de 1924 publicada en una revista francesa, escrita por Laparra. Yo en la biografía que estoy escribiendo hago mención de estos hechos. Sin embargo examinados los programas no aparece la obra "En Aragón" en ninguno de ellos, pero hay que tener en cuenta que yo no dispongo en el archivo de todos los programas. Creo que la tocaría en alguna ocasión.»⁽¹¹⁾

In my acquaintance with Señor Poveda I have learned to trust his statements and beliefs regarding Segovia's biography. Thus I had no doubts about the existence of some more guitar works by Laparra, in spite of the fact that Segovia's archive did not produce more than one. The title of the collection *Cuadros* – clearly written at the head of the front page of the manuscript of *Pueblo castellano* – suggests that *Pueblo castellano* was part of a suite of pieces, or was designed to be part of a suite. As Allan Clive Jones describes above, Laparra published three suites entitled *Cuadros* in the 1920s and two of them (those for violin and piano, and for orchestra with piano) consist of exactly the same six pieces, including the *Pueblo castellano*. The remaining suite, for piano solo, has only two movements (*En Aragón* and *Brujerías*), both of

which are included in the two six-movement suites.

From musical evidence, and the testimony Alberto López Poveda regarding *En Aragón*, I have no doubts about the fact that the piano pieces *En Aragón* and *Brujerías* are nothing but piano versions of two guitar pieces which Segovia did not care for (the list of the guitar works which were transformed by their composers into piano or orchestral pieces after an unsuccessful attempt to have them played by the great guitarist is not a minor one indeed). However, I would not have ventured a single word in favour of such a hypothesis on the basis of the editions for violin and piano (or orchestra with piano), and honestly I would not have dared to guess at a guitar origin for these works, not even for *Village castillan* (the translated title of *Pueblo castellano*), whose version for violin and piano is much more elaborated and denser than the solo guitar version. In this case, however, we have the most authoritative witness (the guitar manuscript of the composer) to remove any possible doubts.

Here we have, in the end, what Laparra probably wrote for Segovia. In spite of the difficult and winding path which led to the edition here offered, I am very confident of having returned to the guitar some of the finest items of its historical repertoire, and I am proud of having been able to do that.

The facsimile reproduction of the source material I have used is restricted to Laparra's manuscript of *Pueblo castellano*. The original editions of *En Aragón* and *Brujerías*, beautifully engraved publications issued originally by the French publisher "Emile Gallet et fils", are still available from Combre editions (Boulevard Poissonnière 24 - 75009 Paris).

My warmest thanks go to Allan Clive Jones and to my co-editor Luigi Biscaldi, as well as to Mrs. Colette Geneste of Combre editions.

Angelo Gilardino
Vercelli (Italy), January 2003.

(11) «Andrés Segovia knew Raoul Laparra (1876-1943) in 1924. I had conversations with maestro Segovia about his artistic activity in the French capital in 1924. At that date, he met Raoul, who attended his concerts. He was a French man who loved Spain very much. He was impressed by the sound of Segovia's guitar. Probably after such a contact he composed *En Aragón*, a work he dedicated to the maestro. An item written by Laparra about a Segovia concert in 1924 was published by a French magazine. In the biography I am writing I refer to those facts. Nevertheless, after an examination of the concert programs, no trace of *En Aragón* is to be found, but we have to consider that I haven't got access to all of the programs. I believe that [Segovia] performed the piece sometimes.»

CUADROS

Scènes d'Espagne

Edited by
Angelo Gilardino
and Luigi Biscaldi

Raoul Laparra
(1876-1943)

1) PUEBLO CASTELLANO

Allegretto comodo (Tempo di Rueda)

p *

6

11 CIII CV

16 CVII CII

21 CI CIII

* All the chords with 5 or 6 notes should be rolled.

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melody with various ornaments and fingerings (1, 2, 3, 4). The lower staff is in bass clef and provides a harmonic accompaniment. The system begins with a measure number of 26. Dynamics include a crescendo (cresc.) and a mezzo-forte (mf) marking. The system concludes with a forte (f) dynamic marking.

36

pp

The first system of the musical score for "The Swan" begins at measure 46. It features a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by eighth notes A4-B4, C5-B4-A4, and a half note G4. This is followed by a series of chords and single notes, including a triplet of eighth notes (G4-A4-B4) and various dyads like G4-B4 and A4-C5. The dynamics are marked *p* (piano) and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-4 above or below notes. Articulation marks include slurs and accents. The system concludes with a repeat sign and the Roman numeral CVII.

56 CIII— CIII— CII— CII— CV—

mf

61 CV—

f *dim.* *mf*

66 Poco più largo

p *dolce* *laissez vibrer*

71 CI— CVII—

76 CIX—

pp *ppp* *laissez bien vibrer*

2) EN ARAGÓN

Animato (Tempo di Jota)

6th D

f *p*

6

p

11

f *p*

16

p

21

p legg.

26

CII

CIV

f

p

31

CII

p grazioso

36

CII

CII

41

CII

46

CVIII CX

f

[illegible]

61

① 4 1 3 ② 4 ③ 4 2 4 ④ 4 1 ⑤ 4 1

CVI

CIII

poco calando

CV ————— CIII ————— ② ②

66 0 2 1 3 4 0 3 2 0 1 2 3 1

p poco a poco stringendo —————

3) BRUJERIAS

Vivo (Comme Tientos)

The musical score is written for guitar and bass in 3/4 time. The key signature has one flat (B-flat). The tempo is marked 'Vivo (Comme Tientos)'. The score consists of six systems of music, each with a guitar staff (treble clef) and a bass staff (bass clef). Fingerings are indicated by numbers 1-4 and 0 (open string). Accents are marked with a wedge symbol (^). Dynamic markings include *f*, *p legg.*, *sf p*, *cresc. molto*, *f ff*, *pp*, and *p*. Musical phrases are labeled with Roman numerals: CIII, CH, CI, CV, CIX, CII, and CVI. Some phrases have circled numbers (1, 2, 3) indicating specific notes or measures. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

f *p legg.*

6 *simili* *sf p*

11 *cresc. molto* *f ff* *p*

16 *pp*

21 *p*

26 *p*

31 ③ ② ② ① CIV ①

mf cresc.

Detailed description: This musical staff contains measures 31 through 35. It features a treble clef and a key signature of one flat. The notation includes various fingerings indicated by circled numbers 1, 2, 3, and 4. Above the staff, there are labels: '③' above measure 31, '②' above measure 32, '②' above measure 34, '①' above measure 35, 'CIV' above measure 33, and '①' above measure 36. A crescendo line is drawn below the staff, starting from measure 31 and ending with the dynamic marking 'mf cresc.'.

36 CIII ③ ② CII ③ ① CIII

f *p*

Detailed description: This musical staff contains measures 36 through 40. It features a treble clef and a key signature of one flat. The notation includes various fingerings indicated by circled numbers 1, 2, 3, and 4. Above the staff, there are labels: 'CIII' above measure 36, '③' above measure 37, '②' above measure 38, 'CII' above measure 39, '③' above measure 40, '①' above measure 41, and 'CIII' above measure 42. The dynamics 'f' and 'p' are marked below the staff.

41 ② CIII ③ CII CIII CI ①

p

Detailed description: This musical staff contains measures 41 through 45. It features a treble clef and a key signature of one flat. The notation includes various fingerings indicated by circled numbers 1, 2, 3, and 4. Above the staff, there are labels: '②' above measure 41, 'CIII' above measure 42, '③' above measure 43, 'CII' above measure 44, 'CIII' above measure 45, 'CI' above measure 46, and '①' above measure 47. The dynamic 'p' is marked below the staff.

46 ① ⑤

Detailed description: This musical staff contains measures 46 through 50. It features a treble clef and a key signature of one flat. The notation includes various fingerings indicated by circled numbers 1, 2, 3, 4, and 5. Above the staff, there are labels: '①' above measure 46 and '⑤' above measure 50. The dynamic 'f' is marked below the staff.

51 ③ CII

f *p* *cresc.*

Detailed description: This musical staff contains measures 51 through 55. It features a treble clef and a key signature of one flat. The notation includes various fingerings indicated by circled numbers 1, 2, 3, and 4. Above the staff, there are labels: '③' above measure 51 and 'CII' above measure 52. The dynamics 'f', 'p', and 'cresc.' are marked below the staff.

56 CII ①

cresc. *f*

Detailed description: This musical staff contains measures 56 through 60. It features a treble clef and a key signature of one flat. The notation includes various fingerings indicated by circled numbers 1, 2, 3, 4, and 5. Above the staff, there are labels: 'CII' above measure 56 and '①' above measure 57. The dynamics 'cresc.' and 'f' are marked below the staff.

CVIII ———— CVI ————

60

pp subito

66

sempre pp

71

dim.

76

ppp

82

dim.

88

ppp

Cuadros

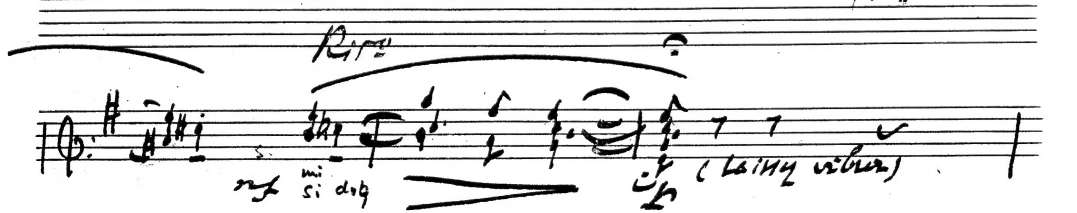
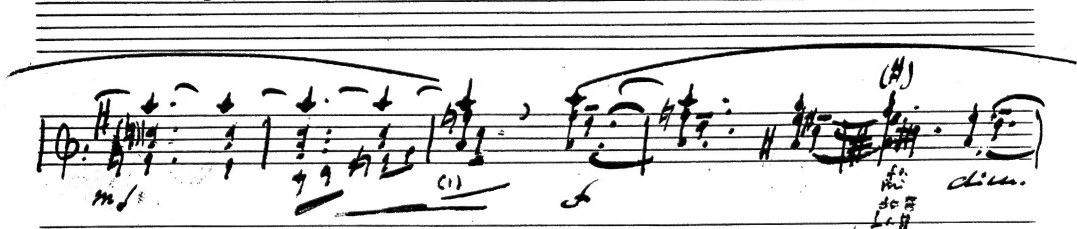
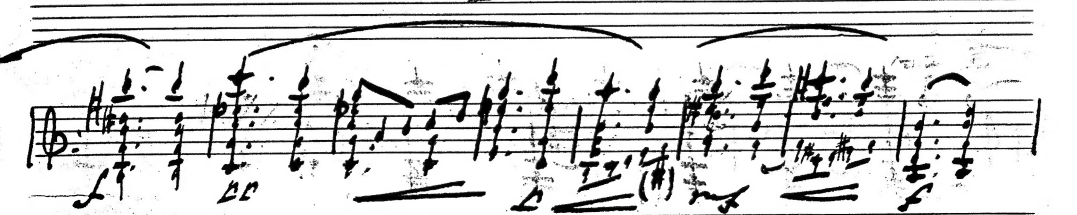
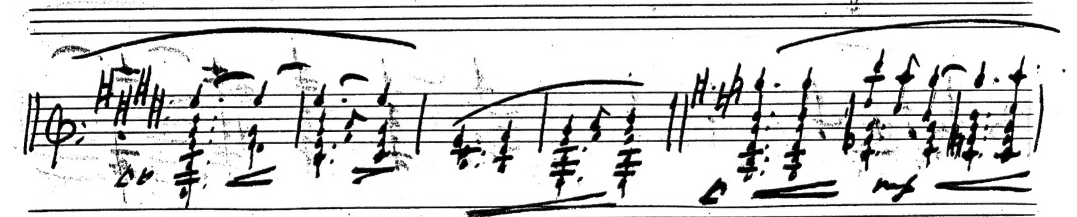
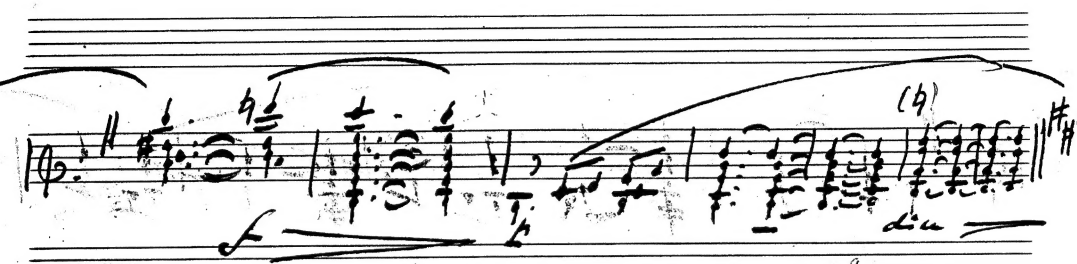
COMPOSITOR
DESCONOCIDO

Pueblo Castellano

Pueblo castellano -

Allegretto con moto (5/6 = 1.1)
(Bumpo di rueda)

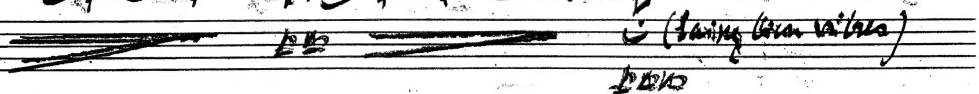
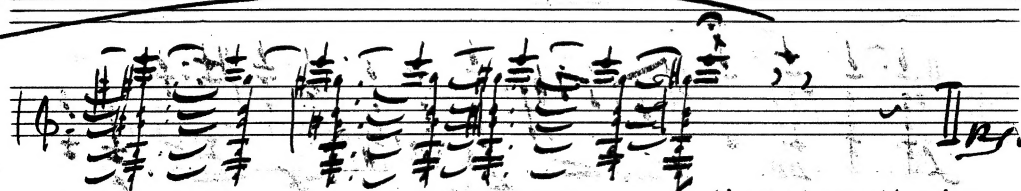
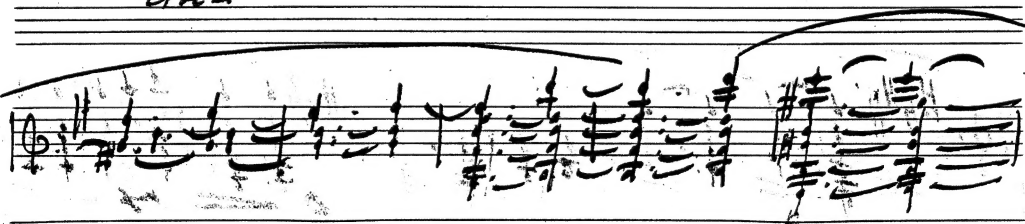
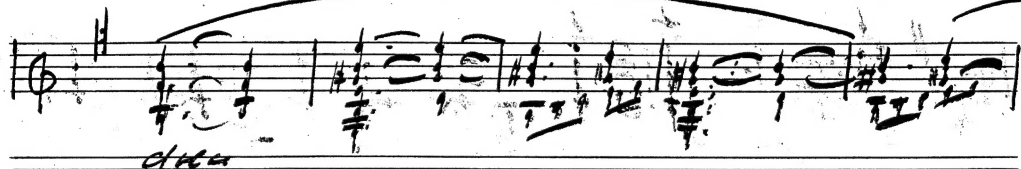
The musical score is written on six staves, each beginning with a treble clef and a key signature of one sharp (F#). The time signature is 5/6. The notation includes various chords, often with multiple sharps or naturals on the notes, and melodic lines with slurs. The first staff has a tempo and mood marking: *Allegretto con moto (5/6 = 1.1)* and *(Bumpo di rueda)*. The score concludes with the word *cresc.* (crescendo) written below the final staff.



c'è un accento!

Volte subito

Poco più largo



(Having been written)

